

We pick up the story early on, when the Doctor and Amy are at the Van Gogh exhibition. The Doctor has spotted the face of the monster in the church painting, and is getting the expert's opinion on exactly when it was painted.

'It is very close in date to his better known masterpiece, Domestic Strife,' says Dr Black. 'Van Gogh scholars are divided as to which was painted first, but each was certainly done within about 48 hours of the other.'

'Domestic Strife?' begins the Doctor. 'I don't think I know...'

Dr Black gives him a withering look and points across to a single painting in its own special alcove. The Doctor's eye follows the expert's finger, and his brow furrows at what he sees. Meanwhile, Amy's attention has been wandering, her gaze floating around the various paintings while the Doctor was quizzing Dr Black. Now he turns to her and says they've got to go, right now. 'But I haven't seen everything yet,' she protests. He takes her by the scruff of her neck, holding her so her head is turned away from the Domestic Strife painting, and almost frogmarches her out of the gallery. Dr Black raises his eyebrows in sudden surprised recognition as he watches the Doctor and the redhead make their exit. And then the camera pans across to give us our first sight of Van Gogh's worldfamous Domestic Strife...

Painted in the unmistakable Van Gogh style, it shows the equally unmistakable figure of the Doctor sitting in a rustic kitchen. The girl who is facedown over his lap is unmistakably Amy Pond, not in one of her happier moments. Her whole body is taut, her legs kick the air and her short skirt has been yanked up. The Doctor's right hand is raised and open, poised to descend across her red panties, obviously not for the first time. What is happening is ... unmistakable.

Now we move on to Provence. The Doctor and Amy are in Van Gogh's tumbledown house, and Amy is fascinated by the paintings, and comments on just how many there are. 'I know,' says Van Gogh. 'And I had a clear-out only last week. I put some of them in the out-house, but I just can't bring myself to burn them. They may be worthless daubs, but they are still my work.'

The Doctor can see exactly what Amy is thinking. 'Now, Amy, remember,' he says. 'There's a savage killer on the loose outside. So don't go out to look at those other paintings. They'll still be there in the morning. Art can wait: this is life and death.' Amy wrinkles her nose and looks momentarily sour, then turns delightedly to inspect more of the paintings in the room.

The Doctor gets caught up talking to Van Gogh, slyly introducing the subject of the church from time to time. 'I'm a bit of a fan of churches, wouldn't you say, Amy?' No reply. 'Amy?'

‘Doctor, I think she must have gone out to look at my other paintings,’ says Van Gogh. A scream confirms it, and the two men rush out to save her from the monster. The televised fight scene follows, with the Doctor getting thrown about everywhere while Van Gogh manages to do all the effective fighting.

Once it is all over, and they are back in the kitchen, Van Gogh watches as the Doctor gives Amy a good talking-to. She was told in no uncertain terms to stay inside, but what did she do? Will she never learn to do as he says? ‘You’re a bad girl, Amy Pond,’ he says, ‘and it seems there’s only one thing I can do with you.’ And with that, he takes a chair, moves it to the center of the floor, sits down, and turns Amy over his knee.

Amy kicks her booted feet wildly as the Doctor’s slaps scorch through the thin cotton of her white panties. The room is filled with the sound of spanking, percussive, bouncing smacks followed by squeals of pain mixed with humiliation. Finally the Doctor lets her up. She adjusts her skirt and looks anxiously across at Van Gogh: she has just been *spanked* in front of her idol! But Van Gogh isn’t watching. He has a board on his easel and is squeezing out paints.

The Doctor realizes something wasn’t quite right. Turning his options over in his mind, he takes the discomfited Amy by the elbow, stopping her from crossing the room to watch Van Gogh at work. He looks her in the eye and asks, ‘Why did you decide to wear white today?’

Amy looks back, suddenly more offended than chastened. ‘You’re asking me about the color of my KNICKERS?’ she bellows.

‘Quiet!’ says Van Gogh forcefully. ‘I’m working.’

The Doctor drops into a hiss. ‘I think I may have to spank you again very soon. Only this time you won’t be wearing any.’

Amy gives a little squeak, folds her arms and turns away.

‘You’ll have to wait until I’ve finished, Doctor,’ says Van Gogh, whose supersenses picked up the whisper just as clearly as the louder part of the conversation.

‘Sorry,’ says the Doctor. ‘Do you mind if we watch a master at work?’

Van Gogh gestures to them to sit down on the far side of the room, from where the developing painting is out of their line of sight. The Doctor sits back down on the crude kitchen chair and pulls up another for Amy. She frowns and shakes her head. ‘I can’t.’ she mouths. And they wait in silence while Van Gogh paints.

Finally the picture is finished. Van Gogh beckons them over to see. It is the same one the Doctor saw earlier in the exhibition, but it's new to Amy. She frowns and points to a detail. Van Gogh snatches her wrist: the paint is still wet. 'That's wrong,' she says. 'I don't have any red knickers.'

'What I saw there was fiery red,' says Van Gogh.

The Doctor visibly relaxes: no need for a second spanking, then. 'He doesn't see colors in the way the rest of us do,' he explains. 'Luckily for you,' he adds in a hiss.

Amy begins to realize the implications, and her mouth opens with horror. She rounds on Van Gogh. 'You painted me being spanked! BEING SPANKED!! And now...'

'It must be the most public spanking in history,' says the Doctor.

'Don't worry,' says Van Gogh. 'Nobody will ever see it. I've never sold a painting in my life.'

'I'll buy this one,' says Amy hastily.

'You're not having a bonfire in the TARDIS,' whispers the Doctor.

'Credit me with a little more pride than that,' says Van Gogh with wounded contempt. 'Sell my work for you to destroy?' And with that he retires to his bed in a sudden fit of depression.

'Just when I was about to raise the subject of the church, too' says the Doctor, looking daggers at Amy. Realizing that any retort she might offer would put her bottom in danger, she says nothing and merely looks shamefaced.

Back to the televised story now: next morning, Amy fetches sunflowers to give Van Gogh new inspiration, they fight the monster in the church and bring Van Gogh forward to learn about his reputation from Dr Black before dropping him back into his own time.

Finally they end up back at the gallery, and Amy is sad to think that they haven't made a difference: there are no new paintings, and Van Gogh's life still had a sad and early ending. But the Doctor points out one painting that wasn't there before: in the special alcove, where Domestic Strife was on their first visit to the exhibition, there now hangs Van Gogh's Sunflowers, with its painted dedication to Amy.

Dr Black registers their interest and comes across to talk to them. 'You're lucky to catch it,' he explains. 'There's a new theory that Van Gogh painted it on top of something else. It's being sent away to be X-rayed next week. I wonder what unseen masterpiece of his we are about to

discover...'

'I don't think *this* one will say "This is a fake",' grins the Doctor, as Amy's eyes and mouth widen in shock and horror at the realization of what is about to be revealed...